EMPIRE Byes. 8:30. Mais. CHARLES FROHMAN. MADDEST

SATURDAY NIGHT.

NATIONAL THEATRE Women Organize to Found Non-Commercial Playhouse.

progressive movement by woman is particularly interesting at all times; none more so than now. It means the result of careful thought and preparation, and that there is a determination to succeed Woman's National Theatre movement has attained a degree of prominence which bespeaks success. Of course, many will question its practicability because it a weman's movement," but it is an prated organization, under Delaware | that interested every one. cate laws, and that means it is founded upon a sound business basis. With a paid membership is from all professions and

While the Woman's National Theatre orship of plays; exploit any member with their fortunes made. or members of the theatrical profession, nor in any manner oppose the producing managers; but it will aim to encourage the highest ideals in the American actor by dreamers, but will be directed by a board composed of men and women of artistic attainments, the woman's influ-ence being a dominant feature. The Woman's National Theatre will seek to profit by the mistakes of other idealistic efforts, preferring to begin in an humble oner and expand with the growth of

The fundamental principles have been rope and adapted to the needs of the United States. Its specific aims can best be explained by the following selections from its prospectus;

Since three-fourths of the audiences at all theatrical performances are women; since women are actresses, producers. playwrights, theatrical agents, play brok ers, theaire managers and dramatic critics; since the theatre is the most important institution of social influence, and the woman's movement the most important social expression in the United States to-day, and since the civic problem: 'How occupy profitably and pleasurably the leisure of the people?" is one of the most serious problems of the times, this company is formed by women to organize and operate theatrical companies, productions and theatres within the City of New York and other cities of the United States. The principles actuating organization

"To bring back to the ranks of the theatre patrons the very large class who have abandoned the playhouse as a luxury beyond their means; to give to the awakened desire of the public at a minimum scale of prices at nightly and daily performances the truest interpretation of American life through the most human of all the arts-that of the stage. To meet the desire of the Church and schools, that the stage may, through its farreaching power, become a co-worker for good in civic life and education. To urage and stimulate the American by the example of European countries endeavoring to implant a love and understanding of the theatre in the hearts and minds of the young."

The founder and president of the Woman's National Theatre (Inc.) is Mrs. R. V. Martinsen, sr., Hotel Somerset, York City; vice-presidents, Miss Mary Shaw, Mrs. Edith Ellis Furness and Miss Jessie Bonstelle; secretary and treasurer, Mrs. Axel O. Ihlseng.

ETHEL VALENTINE

Young Actress Tells How She Secured Leading Role.

Just how a timid young actress feels when she applies to a famous playwright for a position is related by Misa Ethel Valentine, the young Western stock experienced the surprise of her life when made leading lady of "To-day," eighth month at the Forty-eighth Street

Theatre. "How did I secure the part of Lily Wagner in 'To-day'?" echoed Miss Valenine when asked by a reporter. "It's no a long story. I've always admired Mr. Broadhurst's plays, for I have played in most of them that have been released for stock, such as 'What Happened to Jones,' 'Why Smith Left Home,' 'The Man of the

"When I saw 'To-day' I felt that I must see him and ask him to let me read Lilyso I wrote a letter, never hoping to get an answer. But he consented to see me and he gave me the part to read. I was never so frightened in my life.

"He told me to come to rehearsal the next day, and when I had closed the door of his office I could not remember when he had told me to come.

"Mr. Broadhurst wasn't at all what, I thought he would be. He doesn't act as I supposed a famous playwright would. He was so very kind! On my first perform-ance he and Harry Von Tilzer gave me course-and there must have been a great many more than he wrote.

"But he gave them to me, and I am so proud of them that I have had them bound and they are to hang in my dressing room as long as I play Lily Wagner." Prior to making her debut as leading lady on Broadway Miss Valentine had stock experience in St. Louis, Kansas City, Omaha and Philadelphia. She has proved the surprise of the theatrical season and is the envy of many leading women of established reputations who would have sacrificed a great deal to get the opportunity that was given her.

RYAN AND LEE

Their Act of Nonsense an

Overnight Hit. Theatregoers often read about understudies who gain fame and position in a single night and of chorus girls who jump in and play principal parts at a few mo ments' notice, scoring a "hit" which brings them into the prominence they have been dreaming of for years. But few who attend the vaudeville theatres imagine how many acts are produced which are never heard after the "try-out." Then again, vaudeville acts springing up in a night score a hit and become headliners

in a short time. To the latter class belong Ben Ryan and Harriette Lee, who appear in vaudeville in a comedy skit called "You've Spoiled It." Ryan and Lee are a team of vaudeville singing and dancing comedians, who came to New York a short time ago, unheralded and practically unknown. They were billed simply as a "singing and dancing team," and ery little attention was paid to them. They were given an opportunity to Clip the Coupon. DO IT NOW. show" their act, and became overnight the vaudeville hit of New York. Every

"street drop" at the Colonial and started of Technology, in Pittsburgh, where stuin to deliver a lot of cross-fire talk that dents are given a four-year course in all was sheer nonsense, but they handled it that pertains to the playhouse. He says: in a way that made the laughs come which instantly commands attention.
Without heralding or blare of trumpets programmes to find out who the newcomers were, where they came from and ers were making them laugh at nothing

of rare quality. She handles nearly all non-professional membership of over 400 the comedy of the act and does it in an to produce, to design scenery, to paint non-professional financial interest; this original, fun-making way that makes her scenery, to build properties, to design and trresistible. She is most distinctive in her

Ben Ryan is original, creative and a how to speak English with exquisite acstands for non-commercialism, it will seek clever dancer. The only similar sensation curacy, how to portray emotions, how to to be self-supporting; but in a practical scored by new-comers this season was fence, how to walk, how to dance, how manner. It will be thoroughly democratic also at the Colonial when Hines and Fox to do everything demanded on the stage. manufacture administration; will not establish a walked on the stage unknown and left it

ARNOLD DALY

ous Study.

able office boy, and Mr. Frohman still tells stories of the pugnacious young Brooklyn Irishman who regarded drama-

one seemed to be talking of them, but no one described them, because that was impossible. tinged with Ceitic melancholy. Because of his own struggles to learn the art of the theatre Daly is friendly to the new They just trotted out in front of a school of drama at the Carnegie Institute

"I would advise young men and women steadily, and before they were on the stage many minutes the people in the livelihood to study it scientifically and The Carnegie Institute recognizes the what they were supposed to be doing. The audience didn't care about all this, but it trained there for the theatre will be mand by the financiers who build play-

houses and produce plays.
"Think of it! Here is a school with Harriette Lee is an eccentric comedienne brilliant teaching staff and equipped with a magnificent theatre where one can learn make costumes, to write sketches and membership is from all professions and style and a place among the few who plays and to cast them. All this is in addegrees of society, and is steadily grow-reach the top is awaiting her. sign. You study the history of the stage and the lives of great players. In a word, this is a university of the theatre, and the young, ambitious man who spends four years there should receive his degree, and playwright. It is not being promoted Self-Taught Star Advises Seri- equipped with all the technical knowl-Arnold Daly is a self-taught star, who democratic of institutions and is either Arnold Daly is a substantial worked his way up to the top from such a cursed or adored. Though as old as hu-humble beginning as office boy for Charles manify it has never been studied until

Hans Merx in Recital.

A good sized audience heard Hans tists, stars and the garden variety of Merx, the German lieder singer, in his artists from a serene Olympian height of last recital of the season at the Waldorf copied from the national theatres of Euindifferent scorn. Daly fought his way Astoria on Monday May 11. Mr. Merx to stardom. He has succeeded as actor was accorded a hearty reception by an and producer and as actor-manager. He enthusiastic audience composed principally has a superb technical equipment for the of music lovers. N. Valentine Peavey was

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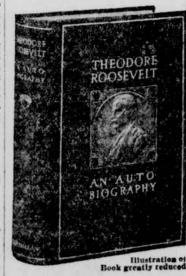
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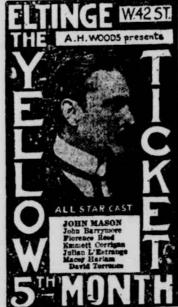
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